

KHUDDHAKA PĀṬHA (KN 1)



A NEW EDITION

EDITED BY

ĀNANDAJOTI BHIKKHU

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Introduction

Khuddakapāṭha, as its name may suggest, is the smallest book in the Pāli Tipiṭaka. It stands as the first book in the 5th collection of the Suttapiṭaka, the Khuddakanikāya. The title would seem to mean that it is a Small (collection of) Texts, which would at least accurately describe its contents, as it consists of only 9 short pieces. It would perhaps be what we would designate in English as a handbook. A handbook, of course, is usually designed to meet a particular need, and there seems to be good ground to believe that this book has been collected with just such a need in mind.

It has been suggested elsewhere¹ that the book may be a kind of handbook for novices, though it seems to the present writer that it would be more correctly described as a handbook for candidates who are waiting to become novices. As can be seen, it begins with the Saraṇagamanam and the Dasasikkhāpadaṃ, which are undertaken at the time of ordination. This is followed by the reflection on the 32 parts of the body, which is a meditation traditionally given to those who ordain as their first ‘place of work’ (*kammaṭṭhāna*) at the time they are having their heads shaved just prior to ordination. The Kumārapañham, is represented in the commentary as being one particular boy’s ordination, and it may have been used as a kind of basic questionnaire, to make sure that candidates had at least some idea of the central tenets of the doctrine. This is followed by a group of 5 popular (mainly) verse suttas that are commonly used in recital, that would have to be memorised by novices.

¹ Abeynayake: *A Textual and Historical Analysis of the Khuddaka Nikāya*, (Colombo 1984), pg 115. See also Rhys Davids, *Buddhism, Its History and Literature*, pgs 678; and Winternitz, *A History of Indian Literature*, ii. pg 78. (Refs from Abeynayake).

It seems likely then that the texts gathered here would possibly, at the time of making the collection, have been learnt by heart by everyone who aspired to be ordained into the order. We may mention here that a similar requirement was at one time laid down by the Sinhalese king Kassapa V¹ when he ordered that all those who take upasampadā, or higher ordination, must first have memorised the Catubhāṇavārapāli, a collection of texts used in recital at Parittaṃ ceremonies to this day. It will be noted that that collection reproduces most of the texts in Khp, and indeed the latter looks very much like a smaller version of the larger collection.

The Text

A new edition of the text is not hard to justify. Childer's first edition of the text in Roman script was originally published in 1869,² when the scholarly study of the language and the metre in the West was still in its infancy. This was reproduced verbatim by Helmer Smith in his 1915 edition of the text & commentary (PTS), to which he adds as an appendix the readings found in the King of Siam's edition. Since that time we have had the Burmese Chaṭṭha Saṅgāyana edition of 1955, and the Sinhalese Buddha Jayanti edition of 1960, which give us many new readings to compare. Here is a list of the authorities consulted in preparing this new edition along with the abbreviations that are used in the variant readings:

¹ See Malalasekera, *The Pāli Literature of Ceylon*, (Republished Kandy 1994), pg 155 (quoting *Ep. Zey.* vol i, pt ii, pp. 42-3.

² J.R.A.S., N.S. vol iv., 309324 (ref from Ee, as the original is not available to me).

BJT: Khuddakapāṭhapāli. Buddha Jayanti Tripitika Series, volume XXIV. Colombo 1960.

PTS: The Khuddaka-Pāṭha. together with its commentary Paramatthajotikā I. Edited by Helmer Smith, (PTS Text Series No 52) originally published London, 1915. Reprinted London, 1978.

Thai: Khuddakapāṭho. The Royal Thai Edition, volume 25. Originally published 2469 (i.e 1915). Reprinted Bangkok, 2500 (i.e 1956).

ChS: Khuddakapāṭhapāli. Chatṭha Saṅgāyana Edition, 1956, reprinted Rangoon 1972.

Nearly all of the texts occur elsewhere in the canon, though not always exactly as they are found here. Here is a list of their occurrence with notes on the variations:

- 1 Saraṇagamanam̐ (Vinaya Mahāvagga 1) – Mahāvagga: no title
- 2 Dasasikkhāpadam̐ (Vinaya Mahāvagga 1) – Mahāvagga: no title, omits the word *samādiyāmi* at the end of each precept
- 3 Dvāttimsākāram̐ (D.22 and elsewhere) – In the suttas *matthake matthaluṅgam̐* is omitted from the end of the reflection.
- 4 Kumārapañham̐ – Not found in this form in the suttas, but cf. the Mahāpañhāsuttas of Aṅguttaranikāya (PTS vol v. 50 ff)
- 5 Maṅgalasuttam̐ (Sn 2:4) – In Sn the title is Mahāmaṅgalasuttam̐
- 6 Ratanasuttam̐ (Sn 2:1)
- 7 Tirokuḍḍasuttam̐ (Pv 1.5) – Title as Tirokuḍḍapetavatthu
- 8 Nidhikaṇḍasuttam̐ (not found elsewhere)
- 9 Mettasuttam̐ (Sn 1:8)

The Metre

In recent times we have gained much knowledge in regard to the correct form of the metres that are used in Pāli metrical composition, which is due mainly to the labours of Helmer Smith, A. K. Warder and K. R. Norman. In establishing a verse text it is, of course, essential that the parameters of the prosody are understood.

As I have stated elsewhere¹ it seems possible to identify three phases of canonical Pāli verse composition, which for convenience we may designate the early, the middle, and the late.² Briefly, the early period concerns the two main metres used in Pāli, the Siloka and the Tuṭṭhubha. The Siloka in the early period is characterised by the regular inclusion of the Anuṭṭhubha variation in the prior lines. In the middle and late periods this occurs only sporadically (and can nearly always be ‘corrected’ to the pathyā, or normal cadence, which makes one believe that the current readings may simply be corruptions). In the late period the pathyā predominates over the other variations to a marked degree, sometimes reaching as much as 85%.³

The Tuṭṭhubha in the early period is normally used as an independent metre, without admixture of Jagatī lines, which occur only very occasionally.⁴ In the middle period mixing is not only

¹ See [An Outline of the Metres in the Pāli Canon](#), elsewhere on this website.

² It may be stated here that although canonical Pāli metrical composition stretches over a period of several centuries, it seems that the first two periods described below have to fall within the lifetime of the Buddha.

³ See Warder, *Pāli Metre* (London 1967)(= *PM*) pg 198

⁴ In Aṭṭhakavagga of Suttanipāta, for instance, there are only 4 Jagatī lines among 99 vs of Tuṭṭhubha (there is also one Jagatī verse, no 836 in Ee). In Pārāyanavagga, the Jagatī lines amount to approx 7% of the lines

common, but normal. In the later period, the Tuṭṭhubha becomes restricted to the classical Upajāti form, and Jagatī to Vamsaṭṭhā.

The middle period also saw the emergence of the so-called new metres, the mattāchandas and gaṇacchandas. In Mettasuttam, which appears as the last of the texts in this collection, we are dealing with what is probably a transitional metre between these two, the Old Gīti.¹ The structure of the metre is rather primitive and unsettled, as will be seen from the description that follows. Towards the close of the later period both of these type of metres were superceded by their fixed classical counterparts.

On the basis of this description we can fairly confidently² ascribe the Managlasuttam, Ratanasuttam, and Mettasuttam to the middle period; while the Tirokuḍḍasuttam and the Nidhikaṇḍasuttam belong to the late period.

The conventions used in this paper are as follows:

Sarabhatti (partial vowels which do not count metrically) are represented by the sarabhatti vowel being written in superscript e.g. from Maṅgalasuttam (10a): *Tapo ca brahmacarⁱyañ-ca*.

in the Tuṭṭhubha verses.

¹ This is the metre referred to by Alsdorf in his monograph *Die ĀryāStrophen des PaliKanon* (Mainz 1967) as Old Āryā. Norman in *Group of Discourses II* (Oxford 1992)(= *GD II*) also used this name, but later in his essay on The Origins of the Āryā Metre in *Collected Papers Vol 4* (Oxford 1993)(= *CP*), preferred the name Old Gīti. The latter seems in every way preferable, as the structure of the metre is in fact a primitive form of Gīti, which has the same pādayuga structure repeated to make up a verse, whereas Āryā has two different pādayugas to the verse.

² It may be stated here that these periods are by no means hard and fast, but run over into each other as we might expect from an evolving culture.

Even line: 𑖀 𑖄 𑖄 𑖄 | 𑖄 - 𑖄 × x2

In the 2nd & 3rd positions two light syllables are normally avoided.

In the first half of the line 7 variations (vipulā) occur, besides the normal structure, they are:

	1	2	3	4		5	6	7	8	
Anuṭṭhubha	𑖀	𑖄	𑖄	𑖄		𑖄	-	𑖄	×	
navipula	𑖀	-	𑖄	-		𑖄	𑖄	𑖄	×	
bhavipula	𑖀	-	𑖄	-		-	𑖄	𑖄	×	
mavipula	𑖀	-	𑖄	-		-	-	-	×	
ravipula	𑖀	𑖄	𑖄	𑖄		-	𑖄	-	×	
savipula	𑖀	𑖄	𑖄	𑖄		𑖄	𑖄	-	×	
tavipula	𑖀	-	𑖄	-		-	-	𑖄	×	(very sporadic)

2: Tuṭṭhubhajagatī (Ratanasuttam)

1	2	3	4		5	6	7		8	9	10	(11)	11 or 12	
𑖀	-	𑖄	-		𑖄	𑖄	𑖄		-	𑖄	-	(𑖄)	×	:

The normal opening is 𑖄-𑖄-, but occasionally we find 𑖄----

The normal break is the bhagaṇa -𑖄, but others also occur e.g. -𑖄-, 𑖄𑖄, etc.

3: Upajāti (Tirokuḍḍasuttam̃ vs 13)

1 2 3 4 5 6 7 8 9 10 (11) 11 Or 12
 ̣ - ̣ - | - ̣ ̣ | - ̣ - (̣) × x4

4: Old Gīti (Mettasuttam̃)¹

̣-|̣-̣|̣-|̣, ̣:̣|--|̣-̣|̣̣-|̣ × x2

Resolution occasionally produces different patterns e.g.

-- > ̣̣--

Replacement sometimes produces different patterns e.g.

̣̣ > --

Note that --̣̣ is not normally found in any gaṇa.

The Establishment of the Text

In editing a text, of course, where there are many variant readings in the different traditions to choose from, we are dealing only with probabilities, and never with certainties. In light of this it seems that a conservative approach to the texts is called for. With the verse texts in particular it seems that the best and most reliable manuscripts are found within the Sinhalese tradition. For that reason I have made BJT the basis of the readings, and have only introduced other readings when there seemed to be a real need, and when it can be done in a fairly simple way.

The Burmese edition of the text presents many problems for the would-be editor, as there appears to have been an over correcting of the metre in the texts in an attempt to make them conform to classical standards. In Ratanasuttam̃, for example, there are a

¹ This description is based on Norman, *The Origins of the Āryā Metre in CP Vol 4*

number of readings in the Burmese edition that produce the classical bhagaṇa break –◡◡, but there is no reason to believe that the sutta was written to that standard.¹

The most drastic changes are made in Mettasuttaṃ, where there has been alteration of word form, re-arrangement of text, and what amounts to rewriting as well.² A number of the lines that have been ‘corrected’ actually scan as Siloka lines as they presently stand, and as Siloka lines seem to have been considered acceptable in gaṇacchandas verses it is questionable whether the lines ever needed correcting at all. It appears that many of the readings introduced into this text were not being read by the commentator, lack confirmation in other traditions, and are not found in the early Burmese manuscript tradition either.

¹ The Thai edition also has to be treated with caution. To give one example: not understanding the matter of sarabhatti vowels a reading is introduced into Ratanasuttaṃ at 9a, against all other editions: **ye ’rīya saccāni vibhāvayanti**. When we take the sarabhatti vowel into account however, and read **arⁱya** (–◡), we can see that there was no need for the change in reading (for a discussion of sarabhatti (svarabhakti) see Warder *PM* pg 29ff

² For alteration of word form, see e.g. 3a; rearrangement of text, 4c; rewriting, vss 9 & 10. Unfortunately, even after much handiwork occasionally the text is still left ‘wrong’ according to classical standards, see the note to 10ab.

Khuddakapāṭho¹

namo tassa bhagavato arahato sammāsambuddhassa

1: Saraṇagamanam²

buddham saraṇam gacchāmi
dhammam saraṇam gacchāmi
saṅgham saraṇam gacchāmi

dutiyam-pi buddham saraṇam gacchāmi
dutiyam-pi dhammam saraṇam gacchāmi
dutiyam-pi saṅgham saraṇam gacchāmi

tatīyam-pi buddham saraṇam gacchāmi
tatīyam-pi dhammam saraṇam gacchāmi
tatīyam-pi saṅgham saraṇam gacchāmi

Saraṇagamanam³

¹ Ce, Be: *Khuddakapāṭhapāḷi*; PTS: *Khuddakapāṭha*

² Be: *Saraṇattaya*; Ee here and elsewhere has only numbers, no titles; Se has title as *Khuddakapāṭhe Saraṇagamanam*, and so for the titles throughout

³ Ee, Be: *Saraṇattayam*; Se adds *niṭṭhitam*

2: Dasasikkhāpadaṃ¹

pāṇātipātā veramaṇīsikkhāpadaṃ² samādiyāmi.
adinnādānā veramaṇīsikkhāpadaṃ samādiyāmi.
abrahmacariyā veramaṇīsikkhāpadaṃ samādiyāmi.
musāvādā veramaṇīsikkhāpadaṃ samādiyāmi.
surāmerayamajjapamādaṭṭhānā veramaṇīsikkhāpadaṃ samādiyāmi.
vikālabhojanā veramaṇīsikkhāpadaṃ samādiyāmi.
naccagītavādītavisūkadassanā veramaṇīsikkhāpadaṃ samādiyāmi.
mālāgandhavilepanadhāraṇamaṇḍanavibhūsanatṭhānā
veramaṇīsikkhāpadaṃ samādiyāmi.
uccāsayanamahāsayanā veramaṇīsikkhāpadaṃ samādiyāmi.
jātarūparajatapaṭiggahaṇā³ veramaṇīsikkhāpadaṃ samādiyāmi.

Dasasikkhāpadaṃ⁴

¹ Be: *Dasasikkhāpada*

² Be: *veramaṇi*, and so throughout

³ Se: *rajaṭa*

⁴ Se: adds *niṭṭhitam*

3: Dvattimsākāram¹

atthi imasmim kāye:

kesā, lomā, nakhā, dantā, taco,
maṁsam, nahāru,² aṭṭhi,³ aṭṭhimiñjam,⁴ vakkam,
hadayam, yakanam, kilomakam, pihakam, papphasam,
antam, antagunam, udariyam, karisam,⁵
pittam, semham, pubbo, lohitaṁ, sedo, medo,
assu, vasā, khelo,⁶ siṅghānikā, lasikā, muttam,⁷
matthake matthaluṅgan-ti.⁸

*Dvattimsākāram*⁹

¹ Se: Dvattimsākāro; Be: Dvattimsākāra

² Se, Be: nhāru

³ Se: aṭṭhī

⁴ Ee: aṭṭhimiñjā

⁵ Be adds in brackets: matthalugam

⁶ Ee, Be: kheḷo

⁷ Be: muttanti, omit matthake matthaluṅgan-ti

⁸ Ee: matthaluṅgam (omit ti)

⁹ Se adds niṭṭhitam

4: Kumārapañham¹

ekam² nāma kim?
dve nāma kim?
tīṇi nāma kim?
cattāri nāma kim?
pañca nāma kim?
cha nāma kim?
satta nāma kim?
aṭṭha nāma kim?
nava nāma kim?
dasa nāma kim?

sabbe sattā āhāraṭṭhitikā.
nāmañ-ca rūpañ-ca.³
tisso vedanā.⁴
cattāri ariyasaccāni.
pañcupādānakkhandhā.
cha ajjhattikāni āyatanāni.
satta bojjhaṅgā.
ariyo aṭṭhaṅgiko maggo.
nava sattāvāsā.
dasahaṅgehi samannāgato arahāti vuccatī
ti.⁵

Kumārapañham⁶

¹ Ce, Be: Kumārapañhā here and below; Se: Sāmaṇerapañhā

² Ee: eka; Se: ekan

³ Ee: dve nāmañ ca rūpañ ca

⁴ Ee: tīṇi tisso vedanā

⁵ Ee: vuccati (omit ti)

⁶ Se: Sāmaṇerapañhā niṭṭhitā

5: Maṅgalasuttam¹

evaṃ me sutam:

ekam samayaṃ bhagavā sāvattthiyaṃ viharati jetavane
anāthapiṇḍikassa ārāme. atha kho aññatarā devatā abhikkantāya
rattiyā, abhikkantavaṇṇā kevalakappaṃ jetavanaṃ obhāsetvā, yena
bhagavā tenupasaṅkami, upasaṅkamtīvā bhagavantam abhivādetvā
ekamantaṃ aṭṭhāsi. ekamantaṃ ṭhitā kho sā devatā bhagavantam
gāthāya ajjhabhāsi:

U---|U---||-U-U|U-U- pathyā²

“bahū devā manussā ca maṅgalāni acintayum

-U-U|-----||-U-U|U-U- mavipula

ākaṅkhamānā sotthānam: brūhi maṅgalam-uttamaṃ.” [1]

U-U-U|U---||-U---|U-U-

“asevanā ca bālānam, paṇḍitānañ-ca sevanā,

-U-U|U---||-----U|U-U-

pūjā ca pūjanīyānam:³ etaṃ maṅgalam-uttamaṃ. [2]

UU-U-U|U---||-----U|U-U-

paṭirūpadesavāso ca, pubbe ca katapuññatā,

-U---|UUU-||-----U|U-U- navipula

attasammāpaṇidhi ca: etaṃ maṅgalam-uttamaṃ. [3]

-U---|U---||UUU-U|U-U-

bāhusaccañ-ca sippañ-ca, vinayo ca susikkhito,

U-U-U|U---||-----U|U-U-

subhāsītā ca yā vācā: etaṃ maṅgalam-uttamaṃ. [4]

¹ Be: **Maṅgalasutta**, (in crude form) here and in the titles from here on

² From here on in this, and in suttas nos 7 & 8, the lines should be understood as Siloka, unless otherwise stated

³ Ee, Be: **pūjaneyyānam**

--○○|○-----||-○---|○-○-
mātāpituupaṭṭhānaṃ, puttadārassa saṅgho,
○○-○|○-----||-----○|○-○-
anākulā ca kammantā: etaṃ maṅgalam-uttamaṃ. [5]

--○-|○-----||-○---|○-○-
dānañ-ca dhammacarīyā ca, ñātakānañ-ca saṅgho,
○○-○|○-----||-----○|○-○-
anavajjāni kammāni: etaṃ maṅgalam-uttamaṃ. [6]

-○-○|○-----||-○---|○-○-
āratī¹ viratī² pāpā, majjapānā ca saññamo,³
-○-○|○-----||-----○|○-○-
appamādo ca dhammesu: etaṃ maṅgalam-uttamaṃ. [7]

-○-○|○-----||-----○|○-○-
gāravo ca nivāto ca, santuṭṭhī ca kataññutā,
-○-○|○○○○-||-----○|○-○- navipula
kālena dhammasavaṇaṃ:⁴ etaṃ maṅgalam-uttamaṃ. [8]

--○-|○-○-||○○-○-|○-○-—Anuṭṭhubha
khantī⁵ ca sovacassatā, samaṇānañ-ca dassanaṃ,
-○-○|○-----||-----○|○-○-
kālena dhammasākacchā: etaṃ maṅgalam-uttamaṃ. [9]

¹ Ee, Ce: āratī

² Ce: viratī,

³ Be: saṃyamo

⁴ Be: dhammassavanaṃ

⁵ ī is m.c. to avoid the opening ○○○

U-U-U-|U-----||-U-U-U-|U-U-U-
tapo ca brahmacarīyañ-ca, arīyasaccāna¹ dassanaṃ,
-U-U-U-|U-----||-----U-U-U-
nibbāna² sacchikirīyā ca: etaṃ maṅgalam-uttamaṃ. [10]

-U-U-U-|U-----||-----U-U-U-
phuṭṭhassa³ lokadhammehi, cittaṃ yassa na kampati,
U-U-U-U-|U-----||-----U-U-U-
asokaṃ virajam khemaṃ: etaṃ maṅgalam-uttamaṃ. [11]

-U-U-U-|U-----||-----U-U-U-
etādisāni katvāna, sabbattha-m-aparājitā,
-U-U-U-|-----||-----U-U-U-
sabbattha sotthim gacchanti: taṃ tesam maṅgalam-uttaman”-ti.⁴
[12]

*Maṅgalasuttaṃ Niṭṭhitam*⁵

¹ Loss of niggahīta m.c. It seems better to regard ariya as containing a sarabhatti vowel, and not as resolved as Norman (*GD II*, pg 199) suggests

² Ce: nibbāṇa here and elsewhere

³ Ce: puṭṭhassa

⁴ Ee: uttamaṃ (omit ti), note that this line has 9 syllables through the inclusion of taṃ. The quotation marker is outside the metre

⁵ Ce, Be: Maṅgalasuttaṃ, both omit niṭṭhitam here and in the following suttas

6. Ratanasuttam

---|---|--- Tuṭṭhubha¹
yānīdha bhūtāni samāgatāni,
---|---|---
bhum māni vā yāni va² antalikkhe,³
---|---|--- Jagatī
sabbe va bhūtā sumanā bhavantu,
---|---|--- Jagatī
atho pi sakkacca suṇantu bhāsitaṃ. [1]

---|---|---
tasmā hi bhūtā nisāmetha sabbe,
---|---|---
mettaṃ karotha⁴ mānusiya pajāya,
---|---|--- Jagatī
divā ca ratto ca haranti ye baliṃ,
---|---|---
tasmā hi ne rakkhatha appamattā. [2]

---|---|---
yaṃ kiñci vittaṃ idha vā huraṃ vā
---|---|---
saggesu vā yaṃ ratanaṃ paṇītaṃ
---|---|---
na no samaṃ atthi tathāgatena

¹ From here on the lines are to be understood as Tuṭṭhubha, unless otherwise indicated.

² va here cannot be m.c. as Norman (*GD II*, 191 & 194) maintains, because the break --- is tolerated, cf. 2a, 7d, 12a, 14ad, rather we must understand it as the emphatic, inserted as a line filler.

³ Ce: anta|ikkhe here, and in vs 15, 16 & 17 below

⁴ This is an example of extended Tuṭṭhubha, pausing at the 5th, and restarting from the same syllable.

--o-|-oo|-o-o- Jagatī
te dakkhiṇeyyā sugatassa sāvakā,
--o-|-oo|-o---
etesu dinnāni mahapphalāni
o-o-|-oo|-o---
idam-pi saṅghe ratanaṃ paṇītaṃ:
--o-|-oo|-o---
etena saccena suvatthi hotu! [6]

--o-|-oo|-o---
ye suppayuttā manasā dalhena¹
--o-|-oo|-o---
nikkāmino gotamasāsanamhi
--o-|-oo|-o---
te pattipattā amataṃ vigayha²
--o-|-o-|-o---
laddhā mudhā nibbutiṃ bhuñjamānā
o-o-|-oo|-o---
idam-pi saṅghe ratanaṃ paṇītaṃ:
--o-|-oo|-o---
etena saccena suvatthi hotu! [7]

o-o-|-oo|-o-o- Jagatī
yathindakhīlo paṭhavim sito³ siyā
o-o-|-oo|-o-o- Jagatī
catubbhi vātehi⁴ asampakampiyo,
o-o-|-oo|-o---
tathūpamaṃ sappurisaṃ vadāmi,
--o-|-oo|-o-o- Jagatī
yo arīyasaccāni avecca passati
o-o-|-oo|-o---

¹ Note that **lh** is a digraph, and does not make position

² Note that **vy** does make position here

³ Be: paṭhavissito

⁴ Ce, Se: vātebhi

idam-pi saṅghe ratanaṃ paṇītaṃ:

---|---|---

etena saccena suvatthi hotu! [8]

---|---|---

ye arīya¹ saccāni vibhāvayanti,

---|---|---

gambhīrapaññena sudesitāni,

---|---|---

kiñcāpi te honti bhusappamattā²

---|---|---

na te bhavaṃ aṭṭhamam-ādiyanti³

---|---|---

idam-pi saṅghe ratanaṃ paṇītaṃ:

---|---|---

etena saccena suvatthi hotu! [9]

---|---|---

sahā vassa dassanasampadāya⁴

---|---|---

tayassu dhammā jahitā bhavanti:

---|---|---

sakkāyadiṭṭhi⁵ vicikicchitañ-ca

---|---|---

sīlabbataṃ vā pi yad-atthi kiñci.

---|---|---

⁶catūhapāyehi ca vippamutto,

---|---|---

cha cābhiṭṭhānāni⁷ abhabbō¹ kātum

¹ Se: ye 'rīya

² Be: bhusaṃ pamattā

³ Ee: aṭṭhamam

⁴ Note the unusual opening

⁵ Be: diṭṭhī, to produce the Upajāti break ---, but --- is tolerated

⁶ Be starts a new verse here (no 11)

⁷ Be: chaccābhiṭṭhānāni. Note that simple -ṭh- in this word is m.c.

U-U-|-UU|-U--

idam-pi saṅhe ratanaṃ paṇītaṃ:

--U-|-UU|-U--

etena saccena suvatthi hotu! [10]

--U-|-UU|-U-U- Jagatī

kiñcāpi so kammaṃ² karoti pāpakaṃ

--U-|-UU|-U--

kāyena vācā uda³ cetasā vā,

U-U-|-UU|-U--

abhabbō⁴so tassa paṭicchadāya:⁵

U-U-|-UU|-U--

abhabbatā diṭṭhapadassa vuttā

U-U-|-UU|-U--

idam-pi saṅhe ratanaṃ paṇītaṃ:

--U-|-UU|-U--

etena saccena suvatthi hotu! [11]

U-U-|-U-|-U--

vanappagumbe yathā⁶ phussitagge⁷

--U-|-UU|-U--

gimhāna⁸ māse paṭhamasmim gimhe,⁹

¹ Be: **abhabba**, but we can understand **abhabbō** to give the normal cadence, cf 11c below (Norman in *GD II* makes no comment on the reading here)

² Be: **kamma**' to produce the classical bhagaṇa break

³ Se: **yuda**

⁴ Be: **abhabba**, see note to 10f above

⁵ Ee, Ce: **paṭicchādāya**

⁶ Be: **yatha** to produce the classical bhagaṇa break

⁷ -ss- is m.c.

⁸ Ce: **gimhāṇa**

⁹ Note the unusual cadence, which should possibly be corrected, though it occurs in the older writings

◡◡◡-|◡◡◡|◡◡◡- Jagatī
 tathūpamaṃ dhammavaraṃ adesayi,¹
 --◡◡-|◡◡◡|◡◡--
 nibbānagāmiṃ paramaṃhitāya
 ◡◡◡-|◡◡◡|◡◡--
 idam-pi buddhe ratanaṃ paṇītaṃ:
 --◡◡-|◡◡◡|◡◡--
 etena saccena suvatthi hotu! [12]

◡◡◡-|◡◡◡|◡◡◡- Jagatī
 varo varaññū varado varāharo,
 ◡◡◡-|◡◡◡|◡◡◡- Jagatī
 anuttaro dhammavaraṃ adesayi
 ◡◡◡-|◡◡◡|◡◡--
 idam-pi buddhe ratanaṃ paṇītaṃ:
 --◡◡-|◡◡◡|◡◡--
 etena saccena suvatthi hotu! [13]

--◡◡-|◡◡-|◡◡◡- Jagatī
 khīṇaṃ purāṇaṃ navaṃ² natthi sambhavaṃ,
 ◡◡◡-|◡◡◡|◡◡--
 virattacittāyatike³ bhavasmim,
 --◡◡-|◡◡◡|◡◡--
 te khīṇabījā avirū|hichandā,⁴
 --◡◡-|◡◡-|◡◡--
 nibbanti dhīrā yathāyam⁵-padīpo
 ◡◡◡-|◡◡◡|◡◡--
 idam-pi saṅghe ratanaṃ paṇītaṃ:
 --◡◡-|◡◡◡|◡◡--
 etena saccena suvatthi hotu! [14]

¹ Ce: adesayī, here and in 13 below

² Be: nava to produce the classical bhagaṇa break

³ Ee, Ce: cittā āyatike, which gives the extended form of the metre

⁴ Se: avirū|hichandā, but that would give the cadence ◡◡--, which seems unlikely

⁵ Be: yaṃ

--o-|-oo|-o--
yānīdha bhūtāni samāgatāni,
--o-|-oo|-o--
bhummāni vā yāni va¹ antalikkhe,
oo-|-oo|-oo- Jagatī
tathāgataṃ devamanussapūjitaṃ
--o-|-oo|-o--
buddhaṃ namassāma suvatthi hotu! [15]

--o-|-oo|-o--
yānīdha bhūtāni samāgatāni,
--o-|-oo|-o--
bhummāni vā yāni va antalikkhe,
oo-|-oo|-oo- Jagatī
tathāgataṃ devamanussapūjitaṃ
--o-|-oo|-o--
dhammaṃ namassāma suvatthi hotu! [16]

--o-|-oo|-o--
yānīdha bhūtāni samāgatāni,
--o-|-oo|-o--
bhummāni vā yāni va antalikkhe,
oo-|-oo|-oo- Jagatī
tathāgataṃ devamanussapūjitaṃ
--o-|-oo|-o--
saṅghaṃ namassāma suvatthi hotu! [17]

Ratanasuttaṃ Niṭṭhitaṃ

¹ see note to 1b above

7. Tirokuḍḍasuttam¹

U---|U---||-U---|U-U-
tirokuḍḍesu tiṭṭhanti, sandhisinḅhāṭakesu ca,
-U---|U---||-U---|U-U-
dvārabāhāsu tiṭṭhanti, āgantvāna sakam̐ gharam̐. [1]

UU---|U---||-U---|U-U-
pahute² annapānamhi, khajjabhojje upatṭhite,
U---|UUU-||-U---|U-U- navipula
na tesam̐ koci sarati sattānam̐ kammappaccayā. [2]

--U-|U---||-UUU|U-U-
evam̐ dadanti ñātīnam̐ ye honti anukampakā,
U-U-|-----||-U---|U-U-
sucim̐ paṇītam̐ kālena, kappiyam̐ pānabhojanam̐. [3]

U---|U---||UU---|U-U-
“īdam̐ vo ñātīnam̐³ hotu, sukhītā hontu ñātayo!”
-U-U-|U---||-U---|U-U-
te ca tattha samāgantvā, ñātīpetā samāgatā, [4]

¹ Se: **Tirokuḍḍakaṇḍam̐**. It also quotes Dhp 290 in brackets at the beginning of the sutta, (but without cross-reference): **mattāsukhappariccāgā, passe ce vipulam̐ sukham̐, caje mattāsukham̐ dhīro, sampassam̐ vipulam̐ sukham̐.**

² Ce, Ee, Be: **pahūte**, but see the remark in the commentary (Ee pg 207).

³ Be: **ñātīnam̐**, as in 3a above, but read **i** with the other editions to give the pathyā cadence

1 pahute² annapānamhi, sakkaccaṃ anumodare:

“ciraṃ jīvantu no ñātī! yesaṃ hetu labhāmase,³ [5]

amhākañ-ca katā pūjā, dāyakā ca anipphalā!”

na hi tattha kasi⁴ atthi, gorakkhettha na vijjati, [6]

vaṇijjā tādisī natthi, hiraññaena kayakkayaṃ.⁵

ito dinnena yāpentī, petā kālakatā⁶ tahiṃ. [7]

unname udakaṃ vaṭṭhaṃ,⁷ yathā ninnāṃ pavattati,

evameva⁸ ito dinnāṃ, petānaṃ upakappati. [8]

yathā vārivahā pūrā paripūrenti sāgaraṃ,

evameva⁹ ito dinnāṃ, petānaṃ upakappati. [9]

¹ Ce divides the following 3 verses differently, therefore vs 8 = vs 7 in that edition, and so from there on

² Ce, Ee, Be: pahūte

³ Se: labhāmhase

⁴ Se: kasi, ī is m.c. to give the pathyā cadence (savipula being normally excluded in late Siloka)

⁵ Ce: kayākkayaṃ; Se, Be: kayākayaṃ

⁶ Ee, Be: kālagatā

⁷ Ee: vaṭṭaṃ; Se: vuṭṭhaṃ

⁸ Be: evam-evam

⁹ Be: evam-evam

U-U-U-|U-U-U-||-U-U-|U-U- Anuṭṭhubha
“adāsi me, akāsi¹ me, nātimitā sakhā ca me,”
-----|U-----||-----U-U-U-
petānaṃ dakkhiṇaṃ dajjā, pubbe katam-anussaraṃ. [10]

U-U-|U-|-----||-----U-U-U-
na hi ruṇṇaṃ² va,³ soko vā, yā caññā paridevanā,
U-|U-|-----||-----|U-U-
na taṃ petānam-atthāya, evaṃ tiṭṭhanti nātayo. [11]

U-|U-|-----||-----U-|U-U-
ayaṃ kho⁴ dakkhiṇā dinnā, saṅghamhi suppatitṭhitā,
-U-|U-|U- ||-U-U-|U-U-
dīgharattaṃ hitāyassa, ṭhānaso upakappati. [12]

-U-U-|U-U-|U-U- Vamsaṭṭhā
so nātidhammo ca ayaṃ nidassito
-U-U-|U-U-|U- Upajāti
petāna⁵ pūjā ca katā uḷārā,
U-U-|U-U-|U- Upajāti
balañ-ca bhikkhūnam-anuppadinnaṃ,
-U-U-|U-U-|U-U- Vamsaṭṭhā
tumhehi puññaṃ pasutaṃ anappakan-ti!⁶ [13]

*Tirokuḍḍasuttaṃ Niṭṭhitam*⁷

¹ It's rather surprising we find no reading akāsi to give pathyā here
² Ce: runnaṃ (corrected thus from ruṇṇaṃ in the sūddhi patraya)
³ Be: vā, but short a is needed m.c. to give the pathyā cadence
⁴ Ee, Se: ayaṃ ca kho
⁵ Ee: petānaṃ, niggahīta is lost m.c. to avoid the opening -----
⁶ Ee, Ce: anappakaṃ, omit ti
⁷ Se: Tirokuḍḍakaṇḍaṃ niṭṭhitam

8. Nidhikaṇḍasuttam¹

navipula
nidhiṃ nidheti puriso gambhīre odakantike:
“atthe kicce samuppanne atthāya me bhavissati, [1]

rājato vā duruttassa, corato pīlitassa vā,
iṇassa vā pamokkhāya, dubbhikkhe āpadāsu vā.”
etad-atthāya lokasmiṃ nidhi nāma nidhīyati.² [2]

tāvassunihito³ santo gambhīre odakantike,
na sabbo sabbadā eva⁴ tassa taṃ upakappati, [3]

bhavipula
nidhi⁵ vā ṭhānā cavati, saññā vāssa vimuyhati,⁶
nāgā vā apanāmenti, yakkhā vā pi haranti naṃ, [4]

appiyā vā pi dāyādā uddharanti apassato,
yadā puññakkhayo hoti sabbam-etam vinassati. [5]

¹ Se: Nidhikaṇḍam

² Se: nidiyyati

³ Ce, Ee, Be: tāva sunihito

⁴ Se: yeva

⁵ Ee: nidhī

⁶ Note that **yh** makes position

— ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ —
yassa dānena sīlena, saṃyamena¹ damena ca,
◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ —
nidhī² sunihito hoti, itthiyā purisassa³ vā, [6]

— ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ —
cetiyaṃhi vā⁴ saṅghe vā, puggale atithīsu vā,
— ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ —
mātari pitari⁵ vā pi⁶, atho jeṭṭhamhi bhātari, [7]

— ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ —
eso nidhī⁷ sunihito, ajeyyo anugāmiko.
◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ —
pahāya gamanīyesu, etaṃ ādāya gacchati. [8]

◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ —
asādhāraṇa-m-aññesaṃ, acorāharaṇo⁸ nidhi,
— ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ —
kayī¹ rātha dhīro puññāni, yo nidhī⁹ anugāmiko. [9]

— ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ —
esa devamanussānaṃ sabbakāmadado nidhi,
— ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ — ◡ —
yaṃ yad-evābhīpatthenti¹ sabbam-etena labbhati. [10]

¹ Se: saññamena

² Se: nidhi, ī avoids the opening ◡ ◡ ◡

³ Ce: purissa (printer's error)

⁴ Se: ca. But va seems to be the better reading with the short syllable m.c. to give the pathyā cadence

⁵ Note that the opening ◡ ◡ ◡ ◡ is unusual with the bhavipula. Also one might expect a reading pitarī to give the pathyā cadence

⁶ Be: cāpi

⁷ Ee, Se, Be: nidhi, but ī is necessary here to give the navipula opening

◡ — ◡ — ◡ —

⁸ Ce, Se: acoraharaṇo

⁹ Ee, Se, Be: nidhi, ī is m.c. to avoid the opening — ◡ ◡

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ - bhavipula
 suvaṇṇatā, sussaratā,² susaṇṭhāna³ surūpatā,
 ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ - savipula
 ādhipacca⁴ parivāro⁵, sabbam-etena labbhati [11].

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ - mavipula
 padesarajjamaṃ, issara¹yamaṃ, cakkavattisukham-pi yamaṃ,⁶
 ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ -
 devarajjam-pi dibbesu, sabbam-etena labbhati. [12]

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ -
 mānussikā⁷ ca sampatti, devaloke ca yā rati,
 ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ -
 yā ca nibbānasampatti, sabbam-etena labbhati. [13]

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ -
 mittasampadam-āgamma, yoniso ca⁸ payuñjato,
 ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ - 9 syllables
 vijjā vimutti vasībhāvo⁹ sabbam-etena labbhati. [14]

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ -
 paṭisambhidā, vimokkhā ca, yā ca sāvaka-pāramī,
 ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ - 9 syllables
 paccekabodhi, buddhabhūmi, sabbam-etena labbhati. [15]

¹ Se: yama yama devābhipatthenti

² Se, Be: susuratā

³ Se: susaṇṭhānaṃ

⁴ Se: ādhipaccaṃ

⁵ Ce: parivāraṃ

⁶ Be: sukhaṃ piyamaṃ; Se: piyamaṃ

⁷ Ee, Ce: mānussikā, ss is to avoid the opening ˘ ˘ ˘

⁸ Ee: yoniso ve; Se: yoniso ce; Be: yoniso va

⁹ One would expect to find a reading vasi which we could then understand to be a resolved 6th syllable, note that the 5th is not resolved (the syllable needs to be short)

---|---||---|---|
evaṃ mahatthikā esā, yad-idaṃ puññasampadā,
---|---||---|---|
tasmā dhīrā pasamsanti paṇḍitā katapuññatan-ti. ¹ [16]

*Nidhikaṇḍasuttam̃ Niṭṭhitam̃*².

9. Mettasuttam̃³

---|---||---|---|
karaṇīyam-atthakusalena, yan-tam̃⁴ santam̃ padaṃ abhisamecca:
---|---||---|---|
sakko ujū ca sūjū⁵ ca, suvaco cassa mudu anatimānī, [1]

---|---||---|---|
santussako ca subharo ca, appakicco ca sallahukavutti,
---|---||---|---|
santindriyo ca nipako ca, appagabbho kulesvananugiddho,⁶ [2]

---|---||---|---|
na ca khuddam̃ samācare⁷ kiñci yena viññū pare upavadeyyum̃.
---|---||---|---|
“sukhino va⁸ khemino hontu, sabbe⁹ sattā bhavantu sukhittatā! [3]

¹ Ce, Ee: katapuññatam̃

² Se: Nidhikaṇḍam̃ niṭṭhitam̃

³ Se: Karaṇīyamettasuttam̃, (but at the end Mettasuttam̃ niṭṭhitam̃)

⁴ Be: yanta' to give the jagaṇa 121

⁵ Se, Be: suhujū, both are acceptable metrically

⁶ Ee, Ce, Se: kulesu ananugiddho, but that leaves the metre wrong

⁷ Be: na ca khuddam-ācare kiñci, which corrects the metre cf. Alsdorf in Die ĀryāStrophen...

⁸ Ce, Ee, Se: vā, which then reads as Siloka with resolution of the 1st syllable.

⁹ Be: sabba, here and in 5d below, to produce the jagaṇa ---

--|u-u|--|:||u-|--|u-u|uu|--
 ye keci pāṇabhūtatti tasā vā thāvarā¹ vanavasesā,
 -----u-----||-u|--|u-u|uu|--
 dīghā vā ye mahantā vā,² majjhimā rassakā aṇuka³ thūlā, [4]

--|:--|uu|--||-u|--|u-u|uu|--
 diṭṭhā vā ye va⁴ adiṭṭhā,⁵ ye ca⁶ dūre vasanti avidūre,
 --|u-u|--|:||-|--|:--|u-u|uu|--
 bhūtā va⁷ sambhavesī vā⁸ sabbe⁹ sattā bhavantu sukhittā!” [5]

uu-|u-u|--|:||-u|--|u-u|uu|--
 na paro param nikubbetha, nātimaññetha katthaci na¹⁰ kañci,
 --|u-u|uu|--||-u|--|u-u|--|:--
 byārosanā paṭighasaññā nāññamaññassa dukkham-iccheyya. [6]

--|u-u|--|:||-u|--|u-u|uu|--
 mātā yathā niyaṃ puttāṃ¹¹ āyusā ekaputtam-anurakkhe,
 --|u-u|--|:||-u|--|u-u|uu|--
 evam-pi sabbabhūtesu mānasāṃ¹² bhāvaye aparimāṇam, [7]

¹ Ee, Ce, Se: **tasā vā thāvarā vā anavasesā**

² Be reads **dīghā vā ye va mahantā**, which ‘corrects’ the metre, but that looks very much like a scribal ‘correction’, and the line as it stands reads as Siloka

³ Ce: **rassakā ’ṇuka**, but this reading is very poor metrically

⁴ Ee: vā; Se: **ca**

⁵ Ee, Ce: **addiṭṭhā**

⁶ Be: **va**,

⁷ Ce, Ee, Se: **vā**, which gives Siloka

⁸ Be: **va**, Norman’s suggests (*GD II*, pg 177) that we need to read **va** twice in this line to get Old Gīti (Āryā) but that is not necessary.

⁹ Be: **sabba**, see note to 3d above

¹⁰ Ee, Ce, Se: **naṃ**

¹¹ Be: **puttam**, to give jagaṇa, but it produces a sandhi across the two halves of the pādayuga

¹² Ee, Se: **mānasam**, here and in next verse

--|u--u|--|--||--u|--|u--u|uu|--
 mettañ-ca sabbalokasmim¹ mānasañ bhāvaye aparimāṇaṃ,
 --|u--u|uu|--|--|| u|--|--|u--u|uu|--
 uddhañ adho ca tiriyañ-ca,² asambādhañ averaṃ³-asapattañ. [8]

--|u--u|--|--||u--|--|--u|--uu|uu|--|
 tiṭṭhañ⁴ caraṃ nisinna vā,⁵ sayāno vā yāvataṃsa vigatamiddho,⁶
 --|u--u|--|--||--u|--|--|u--u|uu|--|
 etaṃ satim aditṭheyya, brahama-etaṃ vihāraṃ⁷-idha-m-āhu. [9]

--uuuu--||--u|--|u--u|--|--|
 diṭṭhiñ-ca anupagamma, sīlavā⁸ dassanena sampanno,
 --uuuu--||uu|--|u--u|--|--|uu|--|
 kāmesu vineyya⁹ gedhañ, na hi jātu gabbhaseyyaṃ¹⁰ puna-r-eti
 ti.¹¹ [10]

¹ Be: lokasmi', to give jagaṇa, but the reading is not acceptable at the end of the half line, and not necessary either

² Ce: tiriyañ ca

³ Ee, Ce, Se: averaṃ

⁴ Se: tiṭṭhañ

⁵ Be: va

⁶ Be: sayāno yāvataṃsa vigatamiddho. This line as it stands is very poor metrically, but the Burmese 'correcton' is not very convincing

⁷ Ee, Ce, Se: vihāraṃ

⁸ Be 'corrects' the line to read diṭṭhiñ-ca anupagamma sīlava, but that still leaves the metre defective, with a short 2nd gaṇa. The line as it stands scans as Siloka, with the savipula. If it really is supposed to be Old Gīti there appears to be a word missing, Norman suggests (*GD II*, pg178) reading diṭṭhiñ-ca <so> anupagamma

⁹ Be: vinaya, which, with its other 'corrections' helps to produce a classical Gīti line (with the caesura after the 3rd gaṇa). We could read vineyyā to get Old Gīti. As it stands it reads as Siloka with the ravipula

¹⁰ Be: jātuggabbha seyya'

¹¹ Ee: punar eti (omit ti)

Mettasuttaṃ Niṭṭhitam.
*Khuddakapāṭho Niṭṭhito*¹

¹ Ee: Khuddakapāṭhappakaraṇam niṭṭhitam; Ce, Be: Khuddakapāṭhapāṭi niṭṭhitā

Complete Word Index

A Ā I Ī U Ū E O
KA KHA GA GHA
CA CHA JA JHA ÑA
ṬA ṬHA ḌA ḌHA
TA THA ḌA DHA NA
PA PHA BA BHA MA
YA RA LA VA SA HA

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